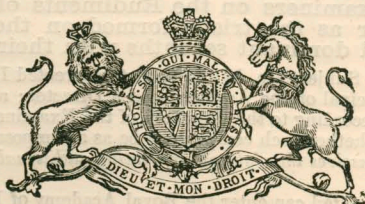


METROPOLITAN EXAMINATION

In December, 1891, and January, 1892.



Royal Academy of Music,

TENTERDEN STREET, HANOVER SQUARE.

INSTITUTED 1822. INCORPORATED BY ROYAL CHARTER 1830.

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OF

is held annually in the Academy in the months of December and January.

Candidates for examination in any one of the Subjects in December, 1891, must enter their names with the Secretary, on a form of application, which may be obtained from him, free of charge, **ON OR BEFORE MONDAY, THE 19TH OCTOBER, 1891**, stating in which Subject they wish to be examined, and whether in Class A or in Class B of that Subject. Each must pay a fee of Five Guineas—One Guinea on entering the name, the remaining Four Guineas on or before Monday, November 30th, 1891. Candidates who wish to be examined in more than one Subject must enter their names and pay their full fee separately for each Subject. If any Candidate, whose name has been entered, fails to attend the examination, the fee paid will be forfeited. Any Candidate in Subjects I. or VI., whose exercise has been approved, and who has been unsuccessful in the further Examination, may enter for a second time without submitting a second Exercise, but must again pay the entire fee. In all cases of re-entry the full fee must be paid.

All Candidates must satisfy the Examiners on the Rudiments of Music, and be completely prepared to answer questions in Harmony, as far as the triads formed on the different degrees of the major and minor scales, with their inversions, and dominant sevenths with their inversions.*

Candidates who satisfy the Examiners in any Subject are, by the Directors, created Licentiates of the Royal Academy of Music; they receive a Diploma to that effect, signed by the Principal of the Academy and a Director; and have their names publicly announced. The Licentiate Diploma certifies that the recipient is, according to the judgment of the Examiners, competent to practise the specified branch of the musical profession. The Diploma also states whether such competency be as a composer or performer, or as a teacher.

The Committee of Management reserve to themselves the right of appointing additional Boards of Examiners to those herein published should occasion arise.

No person to whom the Diploma has been granted can enter the Royal Academy of Music as a student of the subject in which such person has passed the Metropolitan Examination; but Candidates who satisfy the Examiners in Class B, in any Subject, will be eligible as Candidates in Class A of the same Subject at a subsequent Examination, upon payment of a fee of £5 5s. Licentiates have the exclusive right to append the initials L.R.A.M. to their names.

In the absence of any request to the contrary the Certificates will, after they have been formally submitted to the Board of Directors at their Annual General Meeting in March, be sent to the addresses given by the Candidates on their forms of entry.

No correspondence with unsuccessful Candidates will be held either by the Secretary or any of the Examiners.

The Examination will commence towards the end of December, 1891.

The examination is in the following Subjects :—

SUBJECT I.—Counterpoint, Harmony, Plan or Design, and Instrumentation.

Examiners in 1891-92—F. CORDER; EATON FANING, R.A.M.; and C. E. STEPHENS, Hon. R.A.M. (Chairman).

Class A, COMPOSERS AND TEACHERS; Class B, TEACHERS.

Candidates in Class A, on entering their names, must submit an Exercise for approval by the Board of Examiners.

This Exercise † must consist of one instrumental movement in the form of the first movement of a symphony, and one piece for a solo voice, and also one comprising a fugue for chorus; the first to be written for, and the last two to have accompaniment for orchestra. The exercise is intended to be a test of Scholarship and will be judged accordingly; but if it show also indications of natural musical ability, this will strengthen its likelihood of approval.

Candidates must give a written declaration that the exercise is their own *unaided* work, composed for the occasion.

Candidates in Class B, and those in Class A if the exercise be approved by the Board, will be called for examination, and will then be required to work a paper, which will include tests in Single Counterpoint of not more than five parts, also in Double and Triple Counterpoint Canon; in advanced Harmony of not more than five parts; in scoring of given passages for Orchestral and for Chamber Instruments; and in knowledge of the relation of Subject and Answer in a Fugue.

On a separate occasion, Candidates in both classes will be catechised in Counterpoint, Harmony, and Plan, and as to the character and capabilities of voices and instruments. They will also be required to make spoken analysis of the first movement of *Beethoven's* Sonata in E flat, Op. 81 (*Das Lebwohl*).

Candidates in both classes will be required to play from vocal and orchestral score and from figured bass.

Viva voce examination will last about half an hour.

† The Exercise must not bear the Candidate's Name, but a Motto. The name to be enclosed in a sealed envelope, bearing the aforesaid Motto.

SUBJECT II.—Singing.

Examiners in 1891-92—MAX HEINRICH; ARTHUR OSWALD; and W. H. CUMMINGS, Hon. R.A.M. (Chairman).

Class A, PERFORMERS AND TEACHERS; Class B, TEACHERS.

Both classes will be required to sing diatonic and chromatic studies, copies of which will be given to Candidates when they enter their names; and they will be required to sing one piece of their own selection from each of the following two lists for their respective voices—the pieces to be chosen so as to exemplify the declamatory style in one, and the florid style in the other. (Two pieces in all.)

FOR SOPRANOS.

LIST A.

SONG, "O bid your faithful Ariel fly" (<i>The Tempest</i>)	... ..	T. Linley
AIR, "So shall the lute" (<i>Judas Maccabeus</i>)	... ..	Handel
AIR, "From Mighty Kings" (<i>Judas Maccabeus</i>)	... ..	Handel
AIR, "The Morning Lark" (<i>Semele</i>)	... ..	Handel
AIR, "Endless Pleasure" (<i>Semele</i>)	... ..	Handel
AIR, "O had I Jubal's lyre" (<i>Joshua</i>)	... ..	Handel

LIST B.

AIR, "Va, va dit elle" (or in Italian) (<i>Robert le Diable</i>)... ..	Meyerbeer
ARIA, "Oh tu la cui dolce speranza" (<i>Fidelio</i>) (with Recitative)	Beethoven
RECITATIVO, "Ah si mie care." CAVATINA, "Or là sull' onda" (<i>Il Giuramento</i>)	Mercadante
RECITATIVO, "Solitudini amiche." ARIA, "Zeffiretti lusinghieri" (<i>Idomeneo</i>)	Mozart
ARIA, "Sommi Dei" (<i>Radamisto</i>)	Handel
ARIA, "Ah non credea—Ah non giunge" (<i>Sonnambula</i>)	Bellini
LIED, "Ach, neige du Schmerzenreiche!" (<i>Gretchen's Bitte</i>)	Schubert

FOR MEZZO-SOPRANOS.—The above (Soprano) or following (Contralto) pieces may be transposed into the Keys most suitable to the respective voices.

FOR CONTRALTOS.

LIST A.

RECITATIVE, "Ye Sons of Trachin."	AIR, "Oh, scene of unexampled woe" (<i>Hercules</i>)	...	...	...	...	...	Handel
RECITATIVE, "Most cruel decree."	AIR, "The raptur'd soul" (<i>Theodora</i>)	...	...	...	...	...	Handel
SONG, "The Lord is long suffering" (<i>Judith</i>)	...	...	...	...	...	...	Parry
SONG, "O Thou afflicted" (<i>St. Peter</i>)	...	...	...	...	...	...	Benedict
SONG, "When I remember"	...	...	...	...	...	...	G. A. Macfarren

LIST B.

RECITATIVO, "Oh! Patria."	CAVATINA, "Tu che accendi—Di tanti palpiti" (<i>Tancredi</i>)	...	...	...	...	...	Rossini
BALLATA, "Per sua madre"	...	...	...	...	...	...	Donizetti
LIED, "Der Lindenbaum"	...	...	...	...	...	...	Schubert
LIED, "Ich grolle nicht"	...	...	...	...	...	...	Schumann
AIR, "Inflammatu8" (<i>Stabat Mater</i>)	...	...	...	...	...	...	De6rak
AIR, "Mon c6ur s'ouvre 6 ta voix" (<i>Samson et Dalila</i>)	...	...	...	...	...	...	Saint-Sa6ns

*Among others the following Books will be found useful:—“Elements of Music,” F. W. Davenport; “Rudiments of Music,” W. H. Cummings; “Introduction to the Elements of Music,” F. Niecks; “Music,” H. C. Banister; “Harmony,” Stainer (Primer No. 8, Novello.)

FOR TENORS.

LIST A.										
SONG, "I attempt from love's sickness to fly" (<i>Indian Queen</i>)	...	...	...	...	...	...	...	...	...	Purcell
SONG, "I'll sail upon the dog star" (<i>The Fool's Preference</i>)	...	...	...	...	...	...	...	...	...	Purcell
AIR, "Refrain thy voice from weeping" (<i>The Light of the World</i>)	...	...	...	...	...	...	...	...	...	Sullivan
CAVATINA, "Be thou faithful unto death" (<i>St. Paul</i>)	...	...	...	...	...	...	...	...	...	Mendelssohn
AIR, "Why does the God of Israel sleep?" (<i>Samson</i>)	...	...	...	...	...	...	...	...	...	Handel
AIR, "When the orb of day reposing" (<i>Euryanthe</i>)	...	...	...	...	...	...	...	...	...	Weber

LIST B.										
ARIA, "Cujus animam" (<i>Stabat Mater</i>)	...	...	...	...	...	...	...	...	...	Rossini
ROMANCE, "Oh! quand je dors"	...	...	...	...	...	...	...	...	...	Liszt
ARIA, "Il mio tesoro" (<i>Don Giovanni</i>)	...	...	...	...	...	...	...	...	...	Mozart
ARIA, "Dii ad Irene" (<i>Atalanta</i>)	...	...	...	...	...	...	...	...	...	Handel
RECITATIVO, "La Dea di tutti i cor" } (<i>Il Giuramento</i>)	...	...	...	...	...	...	...	...	...	Mercadante
ARIA, "Bella adorata"	...	...	...	...	...	...	...	...	...
CAVATINA, "Ah se de' preghi miei" (<i>Mirella</i>)	...	...	...	...	...	...	...	...	...	Gounod

FOR BARITONES AND BASSES.

LIST A.										
AIR, "Arise, ye subterranean winds" (<i>The Tempest</i>)	...	...	...	...	...	...	...	...	...	Purcell
AIR, "She alone charmeth my sadness" (<i>Reine de Saba</i>)	...	...	...	...	...	...	...	...	...	Gounod
AIR, "Tyrannic love" (<i>Susanna</i>)	...	...	...	...	...	...	...	...	...	Handel
AIR, "Now heaven in fullest glory" (<i>Creation</i>)	...	...	...	...	...	...	...	...	...	Haydn
SONG, "The two Grenadiers"	...	...	...	...	...	...	...	...	...	Schumann

LIST B.										
ARIA, "Si tra i ceppi" (<i>Berenice</i>)	...	...	...	...	...	...	...	...	...	Handel
ARIA, "Di militari onori" (<i>Jessonda</i>)	...	...	...	...	...	...	...	...	...	Spohr
ARIA, "Non piu andrai" (<i>Figaro</i>)	...	...	...	...	...	...	...	...	...	Mozart
ARIA, "Liete voci" (<i>Zaira</i>)	...	...	...	...	...	...	...	...	...	Mercadante
ARIA, "O casto fior" (<i>Il Re di Lahore</i>)	...	...	...	...	...	...	...	...	...	Massenet
ARIA, "Ah non avea piu lagrime" (<i>Maria di Rudenz</i>)	...	...	...	...	...	...	...	...	...	Donizetti
ARIA, "Vittoria, Vittoria"	...	...	...	...	...	...	...	...	...	Carissimi
"Chanson du Toreador" (<i>Carmen</i>) (in English, French, or Italian)	...	...	...	...	...	...	...	...	...	Bizet
"Vulcan's Song" (<i>Philemon et Baucis</i>)	...	...	...	...	...	...	...	...	...	Gounod
ROMANCE, "Le Vallon"	...	...	...	...	...	...	...	...	...	Gounod
LIED, "An die Leyer"	...	...	...	...	...	...	...	...	...	Schubert
LIED, "Der Wanderer"	...	...	...	...	...	...	...	...	...	Schubert

Candidates will be required to describe the organs employed in the art of singing with words. Also to describe the respective mechanisms of these organs, and how, from their combined action, result all the vocal phenomena. They will be required to answer questions on phrasing, expression, recitative, and florid and declamatory styles.

Both classes will be required to sing at first sight (1. Those with Soprano voices to read from the C clef on the 1st line; 2. Those with Contralto voices to read from the C clef on the 3rd line; 3. Those with Tenor voices to read from the C clef on the 4th line), and to answer questions on the Rudiments of Music and on Harmony, as far as the triads formed on the different degrees of the major and minor scales, with their inversions, and dominant sevenths with their inversions.*

The Examination will last about half-an-hour. Candidates must bring their own accompanists.

SUBJECT III.—Playing on the Pianoforte.

Examiners in 1891-92—OSCAR BERINGER, Hon. R.A.M.; WALTER FITTON, A.R.A.M.; and WALTER MACFARREN, R.A.M. (Chairman).

Class A, PERFORMERS AND TEACHERS; Class B, TEACHERS.

Candidates will be required to play, at the discretion of the Examiners, the whole or portions of a piece of their own selection from each of the following three lists (three pieces in all):—

LIST A.				LIST B.			
Fugue in E minor (Fourth Suite)	...	...	Handel	Sonata in E flat (Op. 7)	...	(The whole Work)	Beethoven
Fugue in G minor (The Cat's)	...	...	Scarlatti	Sonata in D minor (Op. 31, No. 2)	...	(" " ")	Beethoven
Prelude and Fugue in C sharp major (48 Preludes and Fugues, No. 3)	...	...	Bach	Sonata in F (Op. 54)	...	(" " ")	Beethoven
Prelude and Fugue in B minor (Op. 35, No. 3)	...	...	Mendelssohn	Sonata in E minor (Op. 90)	...	(" " ")	Beethoven
Prelude and Fugue in E minor (Suite in E minor)	...	...	Raff	Sonata in C minor (Op. 111)	...	(" " ")	Beethoven

LIST C.			
Polacca Brillante in E (Op. 72)	...	...	Weber
Allegro Brillante in D (Studies No. 5)	...	...	Cipriani Potter
Nocturne in F sharp minor (Op. 48)	...	...	Chopin
Finale in B flat (Humoreske, Op. 20)	...	...	Schumann
Presto Leggero in C sharp minor (Suite de Pieces, Op. 24, No. 1)	...	...	Sterndale Bennett
Study in E flat, "La Chasse"	...	...	Stephen Heller
Study in A flat "Danklied nach Sturm" (the whole work)	...	...	Henselt

Candidates will be required to play at first sight and to transpose.

Candidates will be required to play (from memory) all, or any of the following scales and arpeggios:—

Major, harmonic minor, and chromatic scales with each hand, commencing a third, sixth, eighth, or tenth apart, in similar and contrary motion.

Major and harmonic minor scales in double thirds and double sixths, in similar motion only.

Chromatic scales in double minor thirds, and double major or minor sixths in similar motion only. Candidates with small hands may play all double sixths broken, but must exemplify therein the fingering used in unbroken sixths.

Major, harmonic minor, and chromatic scales in double eighths with each hand, commencing a third, sixth, or eighth apart in similar motion only.

Arpeggios of major and minor common chords and their inversions, diminished and dominant sevenths and their inversions, in similar and contrary motion, the two hands to play the same or different inversions of the chord in combination.

All the scales and arpeggios (as above stated) to be played not less than four octaves in similar, and three octaves in contrary, motion (except double octaves, which must be played three octaves in similar motion only) and with legato and staccato touch.

The staccato touch to comprise both finger (except scales in double sixths and double octaves) and wrist staccato. The scales and arpeggios to be played descending and ascending, and to begin on the highest or lowest note at the discretion of the examiners. Candidates must also answer questions on the Rudiments of Music and on Harmony, as far as the triads formed on the different degrees of the major and minor scales, with their inversions, and dominant sevenths with their inversions, and on the form, treatment, and tonality of the three pieces they select for performance.

The examination will last about half-an-hour.

SUBJECT IV.—Playing on the Organ.

Examiners in 1891-92—H. R. ROSE, A.R.A.M.; W. G. WOOD, A.R.A.M.; and C. STEGGALL, Mus. Doc. Cantab., R.A.M. (Chairman).

Class A, PERFORMERS AND TEACHERS; Class B, TEACHERS.

Candidates will be required to play at the discretion of the Examiners, the whole or portions of a piece of their own selection from each of the following two lists (two pieces in all):—

LIST A.										
Sonata 2 in C minor, Book 1. (Peters' Edition)	...	...	...	...	...	...	...	...	...	Bach
Fantasia on Chorale, "Komm, Heiliger Geist, Herre Gott," Book 7, No. 36	...	...	...	...	...	...	...	...	...	Bach
Fugue in C minor, Book 4, No. 6	...	...	...	...	...	...	...	...	...	Bach
Toccata and Fugue in D minor, Book 3, No. 3	...	...	...	...	...	...	...	...	...	Bach
Chorale, "O Lamm Gottes, unschuldig," Book 7, No. 48	...	...	...	...	...	...	...	...	...	Bach

LIST B.										
Postlude in E flat	...	...	...	...	...	...	...	...	...	Henry Smart
Allegro cantabile in F minor from Symphony No. 5	...	...	...	...	...	...	...	...	...	C. M. Widor
Sonata 6 in D minor	...	...	...	...	...	...	...	...	...	Mendelssohn
Concert Fantasia in D minor	...	...	...	...	...	...	...	...	...	R. P. Stewart

Candidates will be required to play at first sight, and with varied registering, a hymn tune or chant, to be chosen by the Examiners; and to transpose the same into any key the Examiners may name; also to read from vocal score, including one or more of the C clefs; to play from a figured bass; to harmonise a given melody, and to extemporise on a given subject. They will likewise be required to answer questions on the mechanism and stops of the organ, and on the Ecclesiastical Modes.

The examination will last about half-an-hour.

* Among others the following Books will be found useful:—"Elements of Music," F. W. Davenport; "Rudiments of Music," W. H. Cummings; Introduction to the Elements of Music, F. Niecks; "Music," H. C. Banister; "Harmony," Stainer (Primer No. 8, Novello).

SUBJECT V.—Playing on Orchestral Instruments.

Examiners in 1891-92—A. BURNETT, Hon. R.A.M.; A. P. VIVIAN; and F. CORDER (Chairman).
Class A, PERFORMERS AND TEACHERS; Class B, TEACHERS.

Candidates will be required to play, at the discretion of the Examiners, the whole or portions of a piece of their own selection from each of the following three lists for their respective instruments (three pieces in all):—

FOR THE VIOLIN.

List A.		
Study in C minor (vivace), (Peters' Edition, No. 29)	Kreutzer	
Quartet in A (the whole work), Op. 18, No. 5	Beethoven	
Andante and Rondo Russe	De Beriot	
List B.		
Study in B flat (moderato), (Peters' Edition, No. 25)	Kreutzer	
Sonata for Pianoforte and Violin in A minor, No. 10, Op. 47 (the whole work)	Beethoven	
Légende in G minor	Wieniawski	
List C.		
Study in D (Peters' Edition, No. 36)	Kreutzer	
Sonata, for Violin alone, No. 3, fuga and andante	Bach	
Ungarische Tänze Cahier I., Nos. 1 and 3	Brahms-Joachim	

FOR THE VIOLONCELLO.

List A.		
Exercise No. 6 in G major, or No. 12 in E major, from "Twenty-one Exercises"	Dupont	
No. 18, from "Twenty-four Caprices," Op. 34	Kummer	
List B.		
Sonata No. 2 in D minor	Bach	
Capriccio in D, Op. 74	Dotzauer	
Polonaise de Concert, Op. 14	Popper	
List C.		
Concerto in B minor, Op. 56	Romberg	
Concerto in A minor, Op. 65 (first movement)	Rubinstein	

FOR THE CLARINET.

(Two pieces in all.)

List A.			List B.		
Study No. 2, C minor	H. Baermann.		Adagio and rondo from first Concerto	Spohr.	
Study No. 10, A major	H. Baermann.		First movement from Concerto in A	Mozart.	
			Fantasia Stücke in A...	Schumann.	

FOR THE HARP.

List A.			List B.			List C.		
"Forty Studies" (Books 1 and 2)	Bochsa		Second movement from Concerto in E flat	Parish Alvars		Fantasia in C Minor	Spohr	
"Six Studies" (Series 1 and 2)	John Thomas		"Sérénade"	Parish Alvars		Scherzino	Carl Mayer	
Candidates may choose any Study from either of the above two Works.			"La Danse des Fées"	Parish Alvars		Lieder ohne Worte, Nos. 1, 4, 9, and 16. (Books 1, 2, and 3)	Mendelssohn.	
			Romances—Nos. 2, 8, 14, and 20. (Books 1, 2, 3, and 4)	Parish Alvars				

Lists for other instruments will be announced when Candidates present themselves.

Candidates will be required to transpose and play at first sight, and to play major and minor scales and other exercises; also to answer questions on the Rudiments of Music and on Harmony, as far as the triads formed on the different degrees of the major and minor scales, with their inversions, and dominant sevenths with their inversions, and on the form and structure of the pieces they may select for performance.

The examination will last about half-an-hour. Candidates must bring their own accompanists.

SUBJECT VI.—Band Mastership.

Examiners in 1891-92.—S. C. GRIFFITHS, Hon. R.A.M.; J. A. KAPPEY; and Lieut. DAN GODFREY, R.A.M. (Chairman).

Candidates, on entering their names, must submit an arrangement of (I.) the Chorus, "But when our country's cause," from Dr. Hubert Parry's "Ode on St. Cecilia's Day" (pages 21 to 28 Vocal Score), for full military band (including Trombones, Tenor and Bass Clarionets). Also (II.) No. 3, Book 2 (Adagio non troppo), from Mendelssohn's "Songs without Words," for a small military band, in the most suitable key for military instruments.

These arrangements must not bear the Candidate's Name, but a Motto. The name to be enclosed in a sealed envelope, bearing the aforesaid Motto.

If these arrangements be approved by the Board of Examiners, their writer will be called for examination, and will then be required to work a paper which will include some exercises in Harmony, and the arrangement for prescribed instruments of two given passages, one in orchestral score, the other for pianoforte.

On another occasion, he will be catechised on the compass and fingering of military instruments, and the distribution of military scores, and also on the elements of music and harmony.

Viva voce examination will last about half-an-hour.

By order of the Committee of Management,

JAMES G. SYME, Secretary.

April, 1891.

Fellows of the Royal Academy of Music.

IN COMPOSITION.

Arkwright, Marian Ursula (T.)	1891	Ewer, D. C. Wilson (T.)	1887	Parkes, David (T.)	1891
Barber, Edwin Masterman (T.)	1887	Flitcroft, John Thomas (T.)	1888	Powell, Owen Henry (T.)	1889
Bellamy, Catherine A. (T.)	1887	Grant, Emily Bessie (T.)	1889	Rowe, Richard Ingleton (T.)	1890
Bingley, Rev. John Thomas (T.)	1889	Havelock, George (T.)	1888	Turton, Mary Agnes (T.)	1888
Clark, Windeyer (T.)	1889	James, Frederick, Mus. Bac. Cantab. (C.)	1889	Tutt, William Henry, Mus. Bac. Cantab. (C.)	1888
Curtis, Millie (T.)	1889	Merrick, Frank (T.)	1886		
Dixon, Emily C. (T.)	1887				

C., Composer and Teacher; T., Teacher.

IN SINGING.

Ackerley, Sarah Ellen (T.)	1889	Gould, Louie A. J. (P. and T.)	1886	Michie, Patti (T.)	1888
Booker, Mary Louisa (P.)	1891	Graves, Frank Scott (T.)	1889	Morris, Margaret (T.)	1886
Brooks, Amy H. (T.)	1887	Groves, Henry (T.)	1890	Moss, Arthur William (T.)	1889
Brown, Meredith (T.)	1885	Harvey, Louisa (T.)	1884	Pearce, Lily (T.)	1891
Buchanan, Jeanie (T.)	1885	Jones, Edith Emily (P.)	1890	Picot, Joshua (P.)	1890
Clark, William (P.)	1886	Joyce, Jane (Elementary Singing)	1889	Pitt, Robert John (T.)	1889
Drew, Rosa (Elementary Singing)	1889	Leeds, Bessie Mary (T.)	1889	Shapcott, Frederick John (T.)	1891
Dunkley, Frances E. (T.)	1888	Marshall, Florence (T.)	1890	Sunman, Henry (P.)	1886
Dyson, W. Mann (T., English Singing)	1884	Mason, William (T., English Singing)	1885	Tabram, Mary Elizabeth (T.)	1891
Fusselle, Kate (P.)	1884	May, Mary Louisa (T.)	1890	Vernay, Anne (T.)	1891
George, Isabel (P.)	1884	McFarlane, Harriet (T.)	1889	Wilkinson, Rev. Wm. Farley (T.)	1887
Glover-Eaton, Frances Sarah (T.)	1890				

P., Performer; T., Teacher.

IN PIANOFORTE PLAYING

Abraham, Evelena (P.)	1888	Green, Mary (T.)	1891	Parnell, Mary (T.)	1886
Adam, Lily (T.)	1890	Greenland, Annie Maria (P.)	1883	Payne, Louisa (T.)	1884
Amy, Alfred (P.)	1887	Griffiths, Bessie (P.)	1890	Peck, Clara (P.)	1886
Applin, May (T.)	1886	Gudgeon, John (P.)	1891	Phillips, Edith (T.)	1886
Atterbury, Ethel (T.)	1885	Guest, Mary Ellen (T.)	1889	Potter, Mary Constance (T.)	1891
Aubin, Nellie E. (P.)	1887	Hartley, Annie Austin (T.)	1890	Power, Henrietta Maria (P.)	1885
Aubin, Susie Roof (P.)	1891	Head, Jane (T.)	1890	Prince, Alfred (T.)	1891
Ayers, Helen (P.)	1884	Heron, Joanna (T.)	1888	Quick, Amy Arnoll (T.)	1890
Barnard, Louisa (P.)	1886	Hewins, Mabel Maria (T.)	1890	Quick, Ellen Mary (T.)	1887
Barraud, Helen Margaret (T.)	1891	Hexham, Annie (T.)	1890	Rea, Emma Mary (T.)	1891
Bates, Joseph (T.)	1885	Hillier, Lucy (P.)	1891	Richardson, Ada Louisa (T.)	1887
Bellamy, Catherine A. (P.)	1884	Hindle, James (P.)	1884	Robson, Mary (T.)	1888
Bentley, Emma Jane (T.)	1885	Hoffman, Jacob (T.)	1885	Ross, Elizabeth Frances (T.)	1889
Bennett, Minnie Deane (P.)	1889	Hollick, Clara (P.)	1888	Ross, Lilian Georgina Mattie (T.)	1891
Bevan, Elizabeth (P.)	1891	Holdom, Annie Eliza (T.)	1887	Round, Kate (T.)	1887
Bilbe, Annie Louisa (T.)	1890	Holme, Gertrude (T.)	1887	Rowland, Charles (P.)	1882
Blandford, Annie Jane (P.)	1889	Horsfield, Eleanor Mercy (T.)	1886	Sanford, Mary Gordon (P.)	1890
Bond, Lizzie Amanda Edwards (P.)	1890	Hudson, Emily Gertrude (T.)	1886	Schwieger, Walter Frederick (P.)	1886
Brockelhurst, Annie (P.)	1884	Hume, Gertrude (T.)	1891	Senior, Edwin (T.)	1886
Brown, Jane Helen (T.)	1888	Humphries, Emily Mary (P.)	1884	Shorland, Mary Elizabeth (P.)	1885
Bryett, Jane (T.)	1887	Ingham, Albert (T.)	1886	Smith, Anne Elizabeth (T.)	1888
Buchanan, Kate (P.)	1890	Johnson, Feakins Alfred (P.)	1883	Smith, Rosa (T.)	1885
Buchanan, Mary (P.)	1884	Johnson, Mary Anne Barnes (T.)	1888	Smout, Ida (T.)	1891
Butcher, Mary Amelia (P.)	1882	Joll, Emma Mary (P.)	1885	Smyth, Isabella Stuart (P.)	1882
Carter, Margaret Helen (P.)	1890	Jones, Arthur Barclay (P.)	1891	Standen, Helen Melville (T.)	1885
Chapman, Margaret Ann (T.)	1891	Jopling, Isabella Louisa (P.)	1885	Stansfield, Kate (T.)	1889
Charters, Margaret Alice (T.)	1891	Joste, Annie Marguerite (T.)	1891	Stephenson, Edith Gertrude (P.)	1888
Chesshire, Alice Louisa (P.)	1885	Keeble, Grace (P.)	1890	Stephenson, Lucy Eliza (P.)	1889
Cochrane, Ethel (T.)	1887	Keene, Frederick Andrew (P.)	1891	Strettell, Harriet A. (P.)	1885
Cockburn, Louise Jane (P.)	1891	Keep, Annie Eliza (T.)	1891	Sturge, Alice Margaret (T.)	1891
Coley, Gratiana (T.)	1891	Knight, Hilda Mary (T.)	1891	Tallant, Catherine Alice (P.)	1888
Cookson, Elizabeth (P.)	1884	Lawley, Rose Harriet (T.)	1891	Taylor, Annie (T.)	1891
Cooper, Annie Elizabeth (T.)	1891	Lea, Louisa Kate (T.)	1889	Taylor, Martha (T.)	1890
Cooper, George Wilnot (T.)	1890	Lean, Edith Amy (P.)	1885	Tendall, Eliza (T.)	1891
Court, John (T.)	1890	Leigh, Ada (P.)	1890	Thompson, Alice Naish (P.)	1882
Cover-Cover, Elizabeth (P.)	1884	Lewis, Lilian (P.)	1888	Thomson, Elizabeth Georgina (P.)	1890
Cox, Alice Helena (P.)	1887	Linton, Alice Mary (T.)	1885	Thomson, Jane Rodney (P.)	1882
Cox, Annie Hake Hammond (P.)	1883	Llewellyn, Kate (P.)	1882	Threadgold, Lottie Maria (T.)	1888
Critchfield, Harriet (T.)	1891	Lomas, William (P.)	1882	Tims, Clara (T.)	1887
Crompton, Clara Katherine (T.)	1889	Louch, William (T.)	1885	Tonge, May Severn (P.)	1890
Crummack, Maud Harker (T.)	1891	Maclean, Lottie (T.)	1886	Tozer, Augustus E. (P.)	1882
Cuthbert, Minnie (T.)	1889	McBlain, Bertha (T.)	1886	Travers, Mary (P.)	1885
Davey, Francis Saunders (P.)	1891	McKechnie, Edith C. E. (P.)	1889	Tregillus, Beatrice Mabel (P.)	1890
Davies, Evelyn Harriet (T.)	1886	Maddie, Maude Mary (T.)	1888	Veaco, John George (T.)	1889
Davis, Margaret (T.)	1891	Marsh, Mary Elizabeth (P.)	1885	Wagner, Frederick (P.)	1886
Dawson, Agnes (P.)	1889	Matheson, Emily (P.), late Miss Pugh	1887	Walker, Ellen (P.)	1886
Dawson, Herbert James (T.)	1891	May, Ethel Frances (T.)	1886	Walker, Herbert (T.)	1886
Deeley, Effie (T.)	1891	Mitchell, Madeline Ginder (P.)	1885	Wall, Emily Gertrude (T.)	1891
Doyle, Rosa H. (P.)	1888	Montgomery, Ada (P.)	1889	Watson, Ethel Frances (P.)	1891
Dunworth, Henry (T.)	1886	Moore, Eleanor (P.)	1888	Watts, Edith (T.)	1888
Durley, Lucy Elizabeth (P.)	1890	Murchison, Beatrice (P.)	1884	Webster, Clarinda A. (P.)	1884
Ellaby, Agnes Grace (T.)	1891	Muriel, Isabel Mary (T.)	1888	Whipp, Edith Anice (T.)	1890
Elliott, Margaret (T.)	1891	Murray, Louisa (P.)	1891	Whitehead, Samuel (T.)	1887
Ellis, Ada Sinclair (P.)	1891	Musgrave, Grace Ethel (T.)	1891	Wilcockson, Elizabeth (T.)	1890
Ellis, Ethelwyn Howard (P.)	1891	Newby, Caroline Gertrude (T.)	1887	Wilkins, Kate Annie (P.)	1891
Fellows, Eliza Frances (T.)	1891	Norris, Ernest Edward Henry (T.)	1888	Wilmot, Caroline Dudley (T.)	1890
Fitch, Lottie (T.)	1888	Nunn, Elizabeth Annie (P.)	1884	Wilmot, Caroline Dudley (T.)	1891
Ford, Mary W. (T.)	1887	Olson, Mary Amilie (P.)	1885	Winterbottom, Fanny (T.)	1891
Gallatly, Dora (P.)	1885	Orellana, Belg de (P.)	1883	Wintle, Lucy (P.)	1891
Gardner, Charles (P.)	1882	Orellana, Flora de (P.)	1882	Yates, James Herbert (P.)	1891
Gilbart, Ethel (T.)	1890	Paris, Emily de (T.)	1890	Young, Edith Maurice (T.)	1886
Goodridge, Melora F. (T.)	1886	Parkes, Margaret Ashwell (P.)	1884		

P., Performer and Teacher ; T., Teacher.

IN ORGAN PLAYING.

Allison, Malcolm	1888	Flitcroft, John Thomas	1888	New, Albert E.	1888
Barrow, William Henry	1884	Hey, Arthur	1891	Oake, Alfred	1887
Bennett, Thomas Herbert	1891	Hopper, Richard J. E.	1887	Sinclair, George Robertson	1887
Clarke, John Charles	1885	(Mus. Bac. Cantab.)		Sippel, Henry Hallyar	1884
Cox, W. Haydn	1886	Hudson, Henry	1884	Stocks, William Henry	1887
Dewberry, Frederick	1883	Huntley, George Frederick (Mus. Bac.)	1888	Tiltman, Henry Thomas	1891
(Mus. Bac. Cantab.)		Jones, George Evan	1888	Vinnicombe, Edward Moxhay	1889
Dudeney, Thomas James	1885	Mander, R. Yates	1886		

IN ORCHESTRAL INSTRUMENTS.

Ball, Reginald Vercoe (Violin)	1891	Grimm, Eugen (P.) (Violoncello)	1888	Kelly, Annie Elizabeth Mary (Violin)	1891
Buffey, Thomas Goodburn (Violin)	1889	Guyer, John Fisher (Violin)	1888	Lavington, Amy Eleanor (Harp)	1889
Chartres, Emily Florence (Violin)	1889	Hughes, James Stamford (Clarinet)	1891	Morris, Andrew (Violin)	1889
Dunworth, James (Violin)	1884	Hunt, Hubert Walter (Violin)	1888	Morris, Joseph (Clarinet)	1889
Gardiner, Beryl (Violin)	1891	Jones, Edward (Violin)	1887	Turrell, Thos. Edward (Clarinet)	1882
Gray, Ellen Louisa (Harp)	1889				

IN BAND-MASTERSHIP.

Browne John Barrett	1882	Evans, Christopher	1884	Godfrey, Daniel Evers	1890	Miller, George	1882
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Examination Papers of former years in Subject I. may be purchased at the Academy. Price Sixpence each.

The last day on which names and exercises can be received will be Monday, October 19, 1891.